

WRUW

91.1 FM

Program Guide Summer 1984

Free to Good Home



Cover by Dameon Likowski

The politics of pose

Honestly, it's the Terrible Parade ¹



by Mary Calkins

The Terrible Parade, l. to r.: Franklin Pesuit, Marky Ray, Paul Strachan, Alan Grandy

I got thinking the other day about how boring rock would be without posers. Not **poseurs**—save the Brit spelling for its original predilection towards those dull nouveau fashion dolls with Potato Buds where their attitudes should be. But **posers** (sic), those whose musical statement is accompanied by a high-visible low-hype illustration package, w/hi concentration of originality and brains—well, that's the squiggle on the Hostess cupcake.

Of course an Honest Pose is difficult to find nowadays, especially in Cleveland, which is devoid of even the stereohyped smorgasboard of more progressive cities. Round here the trend is more toward bedenimed Midwesterners strumming three chords and rambling about fast girls, patriotism, etc. Like any stance, after about the hundredth edition the sincerity falls into doubt (the kids live in ritzy sections of Fairview Park and stay up nights grinding dirt into their muscle T-shirts). And there are painfully few alternative folks whose ideas are developed enough for a viable attitudinal presentation.

A notable exception to this rule is the Terrible Parade, who singlemindedly and semiconsciously seem to direct themselves towards the dark-pop ideal. While darkness isn't new, darkness in Cleveland at the height of the pastel-earrings craze is groundbreaking stuff, which explains why a good many alternative media people have lemminged to the band during the past year. Refreshingly, while attention has rained on the Terrible Parade, it hasn't dampened their spirit in the least, and they have yet to throw in any of their uncompromising towels.

"The things that have been said in the press are things we already know," declared Alan Grandy, lead vocalist, guitarist and songwriter, in his best apostle-of-cool drawl. "Everybody has their own opinions, and nobody's really said anything that affected me or that I didn't know already."

Sitting in the apartment of guitarist Marky Ray, surrounded by all the decor cliches (rubber chickens impaled on posts, a lobster suspended from the ceiling, magic-marker drawings on torn brown paper), the self-aware Grandy expounded on his view of the media attention his band has received. "We have a different sound. A lot of [the media's] job is to describe, or try to describe, a band, and it's very difficult to do...I would describe us as honest...and unflinching...oh, I don't know, honest I guess. We try to be."

Honest posers—a band who took their name from the procession of condemned Jews to Nazi gas chambers, who don't think they can change the world but aren't afraid to make some noise, and get their message across with onstage personality quirks. Dark clothing, very little talking, and the nearly choreographed motion of bassist Franklin Pesuit around stationary singer Grandy onstage turns a fairly good lyrically-oriented show into an eye-catching performance.

"We do certain cosmetic-type things to get us psyched to do something," said Grandy. "Singing is like acting, it's a feeling that you have to recall. That's where the whole stage appearance enhances our ability to perform."

Grandy explained two of the tricks that have gotten the most attention; the wearing of black or dark colors and Pesuit's occasional spitting at the audience. "For a long time with the original group we always used to wear black, dark, flat colors onstage. But after two years that started to get a little stale, so we decided to relax a little bit."

"In terms of that whole thing with Franklin, the fact that he will occasionally, you know—When we started out, the people who'd come to see us would just come to see us play, you'd have a crowd of 50-100. When other people hear 'Oh, there's 100 people there,' they'd all go there, just to be there...It got to the point where we were real popular in Kent, but a lot of people would come just to be there, and they wouldn't pay attention. That bums all

of us out, but Franklin tends to watch the audience more than other people, and he would [spit] to get people's attention, to say, 'Look man, you watch US.'"

For the most part, the Terrible Parade have gotten the attention they seek, but Grandy did admit the near-constant gigs have worn it out a little. "We're at a bit of a disadvantage right now, because we don't have a practice facility. We've had a lot of new songs for a long time, and I think people get bored with hearing the same songs all the time. It's just that they know what to expect."

While Grandy is grateful to the press for helping them reach a larger audience ("It does provide a reference point for some people"), he is skeptical about media attention as a way of furthering the Terrible Parade's recording career. Referring to the critical acclaim of another struggling band, the Human Switchboard, he said, "It's nice, but I'm not sure it's done 'em that much good. There's a lot of bands that get critical acclaim and go nowhere." Grandy termed press attention "extraneous"

and added "I'd rather just keep doing what we're doing and if [press] has any hand in it, well, that's cool." Another mark of the Honest Poser—the reluctance to put undo faith in, nor pander to, the media at the expense of one's own feelings.

Right now the Terrible Parade wants to interest an independant label in their songs. Their recently released college-radio flexi was hellishly impressive, a showcase for individual band strengths. Of the three cuts presented, "Sometimes I'd Rather Be Alone" is dominated by Pesuit's tough wolf-whistling bass, "Vision in Distortion" by drummer Paul Strachan's mute overdrive, and the simpler "Country Mile" by the haunting hum of Grandy's voice, beseeching but forever lost in the Twilight Zone. If the pose is the icing on the cupcake, music is the filling inside, and these guys have plenty of cream in their mix.

The newest member, guitarist Ray, provides a fuller sound and a needed dose of enthusiasm. About Grandy, Ray excitedly contributed, "I knew that

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...it's coming...

The mellifluous mental meanderings of Ken Nordine

by Jordan Davis

When the studio phone rings at WRUW late on Sunday night, chances are the call will fall into one of two categories. The first is the "WHAT IS THIS??" type. The second goes something like, "I've heard this guy before, who is it? I know I've heard that voice before..."

The odds are, you *have* heard that voice before. Whether it's selling you snack food or taking you on a tour of the Sound Museum, it's a voice that makes you sit up and take notice. It's the luxurious, basso profundo voice of Ken Nordine, one of the most creative and successful artists who has ever worked in the medium of recorded sound. His success stems from the thousands of television and radio commercials he has produced for ad agencies from coast to coast. But that only pays the bills and allows him the freedom to pursue his real love: the highly original, fantastically creative audio excursions variously referred to as Word Jazz, sound paintings, and audio trips. He has been exploring his multi-channel, multiphrenic craft for close to thirty years, and WRUW is pleased to be presenting his latest series of half-hour programs, "Now...Nordine," every Sunday night at 11 p.m.

Ken Nordine's career as a singularly clever announcer began in the 1930's, with a series of radio jobs in Michigan, Florida, and Chicago. At one station, he ran a "name that tune" contest for which he would spin two records at the same time. He applied his gifted voice to a variety of dramatic uses, at one time on a very popular all-request program of readings from great literature. After establishing his own independent recording studio and producing some experimental television work in the '50's, he hit upon the idea that would become his trademark and creative obsession for years to come: Word Jazz.

Concerts galore...and more!

This past spring, WRUW worked harder than ever to bring you concerts and other events. Among the shows we sponsored, co-sponsored or promoted were Laurie Anderson, Raybeats, Love Tractor, Bohemia, Alien Sex Fiend, and more...not counting Simpleminds, Thomas Dolby and IRS Video Parties, on-air interviews with local and national acts, specials, album/ticket giveaways...and we're going to do it all over again this summer! So stay tuned to WRUW 91.1, your Alternative Concert Connection!



Larry Collins and Laurie Anderson choose a spot for "Bob", the toucan donated to the Cleveland Metroparks Zoo by Warner Bros. Records in May.

Ken Nordine



The basic format for Word Jazz has not changed much though the years. Backed by various jazz combos ("Musicians are closer to God than anybody," says Ken) and a host of specially designed sound effects, Nordine the storyteller beguiles us with tales of television addicts, "Think-It-Yourself Kit" salesmen, and regular joes finding themselves in irregular circumstances. With the fury of 'Puck let loose in Freud's library, he can deliver impassioned fantasies that pre-date and outrank most of the psychedelic accounts we have come to recognize

since the 1960's. With the existential savvy of a James Joyce and the naive sincerity of a Jonathan Richmond, Nordine challenges us with impossible flights of fancy that seem to be, somehow, our own. No suspension of disbelief is required.

A recurring theme is that of the inner dialogue between the conformist and the non-conformist, presented in a touching way with truth, caring and a grin. Another is the bestowing of anthropomorphic qualities to such abstract concepts as colors, letters and elements of time. (The colors sketches

began as a series of paint company ads, then grew into a full LP in 1966.) His most recent album of new material, "Stare With Your Ears", is a more melodic and poetic work; it received a Grammy award nomination in 1979.

Nordine lives with his wife on the North Side of Chicago. Theirs is the only house in a neighborhood filled with high-rise apartment buildings. When he goes to work in the morning, Ken walks up a flight of stairs to the second floor, where he has built his 24-track audio alchemy lab. There, with two of his sons, he spins the magic that sells blue jeans and takes us to parts of ourselves that we have been afraid to share, but that we cherish nonetheless.

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The "Now...Nordine" series is somewhat more complex and broader ranging than earlier efforts, and uses state-of-the-art recording techniques to dazzle the ears while it befuddles and titillates the mind. The shows are put together in about two and a half hours, and there are already more than 400 shows "in the can". Nordine himself pays to have the program broadcast every week via the National Public Radio satellite. Here in Ohio, it is recorded by NPR station WKSU-FM in Kent, which kindly permits us to air the show over WRUW. We are proud of this cooperative effort which brings you these idiosyncratic masterpieces of contemporary communication.

Stare with your ears at Ken Nordine. Your auditory taste buds will salivate for more.



Pat Irwin of the Raybeats blows it during their recent show here.

Photos @ 1984 by Jordan Davis

Our first trivia contest

Tips for listeners!

How to get YOUR song played on OUR station!

This contest was left to us by our dear departed ex-General Manager, Bob Harris. After two years of WRUW's frenetic pace, Bob decided to get out while he was young and (reasonably) healthy. Presently he is on his way to Saudi Arabia in search of life, love, money, power, peace, quiet, and his very own oasis (not necessarily in that order). Those of you who pause to reflect upon these trivia questions might do well to remember Bob's motto: "An ounce of imagination is worth four years of college education—particularly when the college is CWRU." Good luck, campers.

By jinkies, I think it's time we got down to the real nuts and bolts with these contests and found out just exactly what the people have a right to know. Answer the following trivia questions (these are short answer, not essay, remember) and give your best idea for the tiebreaker question. Entries don't have to be typed, but it helps. A winner will be selected and sent a coffee mug, just like always, with everyone else who enters getting a bumper sticker or similar piece of WRUW paraphernalia. Answers will be printed in the Fall program guide, due out in October. Mail all entries to :

WRUW-FM Trivia Contest
11220 Bellflower Rd.
Cleveland, OH 44106

Entry deadline is August 15, so get started now.

TV TRIVIA:

1. Why did anyone ever bother to produce "Lost in Space"?
2. How many of the Little Rascals have embraced Shinto principles, and why?
3. Is Jack Webb a real person, and is he any relation to Earl Holliman?

SPORTS TRIVIA:

1. Who is Marco Polo's brother?
2. What did Abner Doubleday invent besides baseball?
3. In what sport do the players perform a "triple bypass"?

MOVIE TRIVIA:

1. What phrase did Scarlett O'Hara continually mutter throughout "Gone With the Wind"?
2. In what year will movie star Angus MacPherson be born?
3. Which of Shakespeare's works were never performed by the Muppets?

TIEBREAKER QUESTION:

How many people will enter this contest?

UNDERWRITING ANNOUNCEMENTS

WRUW thanks the following area businesses for their support in sponsoring shows:

Goose Acres Folk Music Center, 2175 Cornell, Cleveland 791-5111. Quality Acoustic Instruments, Instruction and Repairs.

Club Isabella, 2025 Abington Rd., Cleveland, 229-1177. Fine Food, Drinks, and Jazz.

Manifestations, 31 Colonial Arcade, Cleveland 579-0114. Booksellers, occult goods.

Record Searchers, 1127 W. Pleasant Valley, Parma, 842-5535. Specializing in alternative sounds; special orders welcome.

Record Revolution, 1832 Coventry Rd., Cleveland Hts. 321-7661. New LP's and cassettes, used albums, rock and roll clothing, fashion accessories.

Record Den, Severance Center, across from Gold Circle. Imported and Domestic Records and Tapes.

If your business is interested in underwriting a show on WRUW, contact Neal Filsinger at 368-2208.

Here at WRUW our programmers (that's what we call our DJ's), live just to play your request. Even so, three or four times a year, listeners request a song that never makes it on the airwaves. This guide is designed to help you, the listener, avoid the heartbreaking tragedy of requesting a song that won't get played.

There are a number of ways to insure that your request gets played. Here are a few:

1. The first sure-fire way to get your request played is to organize a commando raid and take over the station. There are a few problems with this method. For instance, it would take at least a dozen people to secure the area, automatic weapons are hard to come by, and you would have to run all the controls yourself because our programmers (DJ's, remember?) carry cyanide capsules for just such an occasion. Lastly, it's illegal.

2. The second method would be to enroll as a full time student at Case Western Reserve University and after months of intensive training become a programmer (you know), get your own show and play the song. The drawbacks here would be the \$6000+ dollars it would cost you to go to Case; secondly, it's a long time to wait for one song.

3. Another method is to find an off duty programmer (- -, fill in the blanks) in a local pub and bribe him/her with anything, from a little replica of the Statue of Liberty with a pencil sharpener in the bottom of it, to a date with your sister/brother. This method like the first two is not very immediate and is also illegal but if you won't tell, we won't.

4. This last method is the most conventional, but if the others don't work, try it. Call the station at 368-2208 and ask the programmer (no comment) to play

your song. This sounds easy, but can be very tricky, so here are some extra hints on how to succeed with this method.

a. Request the type of music that is being played. It's not always easy to figure out the format of a show, but requesting the Sex Pistols during the Greg Holtz Polka Show won't work.

b. Know the name of the artist and the song. Calling up and asking for "that one song with the words 'oh baby' in it" doesn't make it. Try humming—our programmers (DJ stands for Disc Jockey, by the way) just love playing Name That Tune.

c. Request songs we have. We don't like to play things we don't have.

d. Request current things. We like to call ourselves innovative, so request new songs you haven't heard of yet.

e. Stay away from dedications. If the DJ (oops) has to read a list of everyone you know before the song, he/she might forget to play the song.

f. Don't lie to us. Saying you will die, kill, lose faith in mankind, or set fire to Michael Jackson if the programmer doesn't play your song won't help you. We always know when you're lying, and secondly we like to see (or hear) people suffer.

g. Be pleasant. If you can't be pleasant, try to sound like someone cute of the opposite sex.

h. ANYTHING GOES...remember, we're here to serve you and we love playing your requests more than life itself. So there are no guidelines to follow, I was just wasting your time.

Happy Listening,

Neal "Baby" Martin

images for the 80's

4 Summer Program Highlights

SUNDAY

4 pm Global Taxi

Wade Tolleson, Catherine Butler, and Bill Anderson take you on a taxi ride round the world, presenting music of different countries with a different feature each week.

11 pm Now...Nordine

Ken Nordine takes you on a stream-of-consciousness jaunt into the bizarre and mundane. An extension of his "Word Jazz" experiments of the 1950's, "NOW...NORDINE" fuses James Joyce with Jonathan Richman in this 30 minute program produced for National Public Radio and aired with the support of WKSU-FM, Kent. An experience for audiophiles and innocent bystanders alike to savor.

MONDAY

10:30 am Soundings

Conversations, interviews and commentaries featuring prominent scholars and visitors at the National Humanities Center, Research Triangle Park, North Carolina. Recent topics have included "Notions of the Tragic in Western Literature" and "Women, Nature, and Society".

7 pm The Great Atlantic Radio Conspiracy

A revealing show dealing with contemporary political and social issues. Topics have included drug addiction, government wiretapping, the draft, and lesbian poetry.

10 pm Walking Dr. Bill's Rhythm & Blues Survey

Bill Anderson hosts an hour of rhythm and blues music each week at this time.

TUESDAY

10:30 am Man and Molecules

The longest running science show on radio today is brought to you from the American Chemical Society. Past programs have included "The Stale Beer Mystery", "The Science of Pain", "A Vaccine Against Leprosy", and "Oil in the Ocean".

10:45 am Prime Time

Each week this show deals with a different issue related to aging and gives a rundown of recent legislation and news of importance to senior citizens. Past topics have included the White House Conference on Aging, and nutrition for the elderly. "Prime Time" is produced by the National Retired Teachers' Association and the American Association of Retired Persons.

5 pm Dr. Demento

The Wizard of Weird, Dr. Demento, visits Cleveland every Tuesday evening from 5 till 7 pm, via the airwaves of WRUW. Critically acclaimed throughout the universe, the Dr. Demento show features the most demented of old and new favorites on the craziest two hours to hit Cleveland yet. Where else could you hear Spike Jones, Nervous Norvis, and Wall of Voodoo together?

7 pm Jazz Masters

Featuring different jazz artists each week, "Jazz Masters" seeks to provide an overview of the history of jazz and the musicians who contributed to it.

10 pm Radio Classics Hour

It's true, WRUW is airing the original shows from the Golden Age of Radio. Tune in and listen to a variety of shows including Suspense, The Jack Benny Show, Quiet Please, Blondie, Medical File, Fibber McGee and Molly, and more...Produced by Universal Sounds Unlimited.

WEDNESDAY

10:30 am The Rainbow Connection

WRUW is happy to be returning "The Rainbow Connection" to the airwaves after many months' absence. A humorous show for everyone, "Rainbow" returns with its diverse lineup of tales, skits, songs, interviews, furry animals, frogs, and puns.

7 pm Circle City Forum

This half-hour show is a public affairs/interview program, and is co-hosted by Reyno Crayton and Solomon Smith, both CWRU staff members. The program is aimed towards the person who works, studies, or visits in University Circle. Upcoming shows will feature interviews with important political and cultural leaders within the Circle community, and news about the Circle.

7:30 pm Gay Waves

News, announcements, interviews, and special features for Cleveland's gay and lesbian community. If you would like to know more about Gay Waves, have comments, or would like to volunteer, contact the producers at Gay Waves, WRUW-FM, 11220 Bellflower, Box 100, Cleveland, OH 44106, or leave a message at the GEAR hotline, 651-7511.

THURSDAY

10:30 am Global Citizen

News, information and commentary about issues and events affecting world development and transformation, using reports from various media around the world, interviews with people making a difference in the quality of life on the planet, and music from artists committed to positive change. Produced at WRUW, and hosted by Jordan Davis.

10:45 am Radio Canada International

This program, produced in Canada, features a short series of shows on selected topics. Past shows have included a five-week retrospective of the life and work of Carl Jung and three weeks on the climate controversy.

7 pm Bluegrass Masters

"Bluegrass Masters" follows the growth and development of bluegrass music from its roots in the early country music through its most modern permutations.

What is bluegrass? One critic has called it "folk music in overdrive". Strictly defined, it is music that is modeled after the music first played by Bill Monroe and the Bluegrass Boys from 1946 to the present. In a broader sense, it is all that has followed that has been influenced by that music.

Usually associated with Bluegrass are the acoustic guitar, mandolin, the 5 string banjo played in the style of Earl Scruggs, fiddle, string bass, and occasionally, the dobro resonophonic guitar. Bluegrass singing is marked by a highly pitched tension sometimes called the "high, lonesome sound" and tightly arranged 2, 3, and 4 part harmonies.

Bluegrass Masters is hosted by Bob Frank, known to most Clevelanders as a founding member of the Hotfoot Quartet. Each show examines the work of an influential musician or group with emphasis on how that musician or group's music fits in with the development of the music as a whole.

10 pm The Swing Shift

John Zeidler hosts a taped hour of swing music.

FRIDAY

10:30 am The Week at the U.N.

A weekly news program reporting major developments within the U.N., including extracts from meetings of the Security Council and General Assembly, and dispatches on events away from headquarters. Produced by United Nations Radio.

10:45 am Women

The focus is on people, events, and issues which concern the lives and circumstances of women around the world; the intention is to entertain and inform listeners—both male and female—through interviews, commentaries, music, and poetry on a variety of topics which reflect the objectives of the Decade for Women 1976-1985: Equality, Development, and Peace. Produced by United Nations Radio.

7 pm Panther Program

And now...presenting one of radio's wildest political comedy programs...Described by the Boston Globe as filled with "sarcastic humor that tickles", each program warps today's news into tomorrow's laughs.

"This week," begins the Panther News segment, "we'll visit that fundamentalist Christian elementary school in Most Righteous, Indiana, and learn how it handled the heating fuel crisis this winter after they ran out of books to burn."

Taped in front of a live audience each week, the Panther Program has a script and a cast of characters who exude America. Meet Caleb and Maudie, two rural Americans who try everything to strike it rich—from leasing their land as a toxic waste site to renting their basement to neighbors during nuclear attack. And Nigel Blafan-Zani, the foreign correspondent who finds himself each week among a bunch of seemingly half-crazed and illiterate "commies" who somehow turn his thinking around.

Distributed by the National Federation of Community Broadcasters.

Midnight Jazz Calendar

Jim Szabo tells you about upcoming concerts and club dates on the Cleveland jazz scene.

SATURDAY

10 am Finnegan's Wake

John and Judy Zeidler are the hosts of "Finnegan's Wake", presenting an hour of Irish and Scottish folk music each Saturday at 10 am.

2 pm Live From Studio A

It's back, and it's better than ever! Direct from the basement of Mather Memorial, great original bands from Cleveland and elsewhere will play live for your listening pleasure. Hosted and produced by Larry Collins. Stay tuned to WRUW each week for info on scheduled acts.

Note: During the summer months, some shows will be outdoors and open to the public. Listen to WRUW for further details. Also, don't miss the Fourth Annual Studio Arama, coming in July!

10 pm U.K. Buzz

British DJ and self-proclaimed pop authority John Peel hosts this monthly program, featuring info and fun facts about up-and-coming acts, along with their current songs. Note: Show will be broadcast at 10 pm, usually during the first week of the month. At other times, "The Young and the Mindless" will extend till 11 pm.

GAY WAVES

WEEKLY ON WEDNESDAYS AT 7:30 PM

News - Announcements - Interviews - Special Features
For the Cleveland Gay and Lesbian Community

If you would like to know more about GayWaves, have comments,
or would like to volunteer, contact us at:

GayWaves, WRUW-FM, 11220 Bellflower Road, Box 100, Cleveland, Ohio 44106



What's missing from this picture? YOU---plus local and national bands, several hundred of your friends, countless frisbees, two or three healthy dogs and a six-pack of your favorite summer libation. This is the Mather Courtyard on the CWRU Campus, scene of the Fourth Annual Studio Arama, coming Sunday July 15, starting at 1:30 p.m. and lasting till 11 p.m. DON'T MISS IT!!!

★★

The tentative line-up as of press time is:

LOVE TRACTOR
BOHEMIA
THE SPARTANS
THE TERRIBLE PARADE
UZIZI
FAITH ACADEMY
SPIKE IN VEIN
SHORT PANTS ROMANCE

★★

WRUW-FM 91.1

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368-2208

Summer 1984

	SUN	MON	TUES	WED	THURS	FRI	SAT	
2 ^{am}	M.Mom	Catherine Butler	Scott Larson	M. Mom	Curt	Will Bradlee	Neal	2 ^{am}
3		Dead Air	Banana Republic	Radioactive Flesh	Post-Stress	Retro Grade	Dare Waves	3
4	AllThereIs	MISC. MUSIC AS ALWAYS	REGGAE	ELECTREDELIC	SOUL RIDDIM & BLUES	FLOORMAT		4
5		Sarf	Jeff Sharpe	Chas	Mike & Doug	M. Mom	FREEFORM	5
6	DANCING-ON-GLASS ROCK	Glimpses of Nirvana	The New Dawn	Collective Unconscious	Deep Wine List	Andmoreagain	Wade Tolleson	6
7	Chris Hagen	CONCEPTUAL	FREEFORM	ORTHOGONAL	SOPHISTICATED	A PRIORI UNDERGROUND	Diversified Inc.	7
8	The Classical Show	Forrest Norman	Robbie Ernhart	Scott Larson	Larry Collins	Curt "The Jerk" Myers		8
9	CLASSICAL+	Starting With A Swing	Noses in the Snow	Ward 13	Alive At Last	Knee Jerk	FREEFORM	9
10	Paul Hanson	SWING+	OLD TYME, CAJUN, ETC.	PSYCHOTRONIC	STUFF	PSYCHEDELIC VELVEETA	Finnegan's Wake	10
11	Time Travel For Pedestrians	Soundings	Molecules/Pr	Rainbow Connecti	Citizen Canada	At the UN/Women		11
N	CONTEMPORARY CLASSICAL/AVANT GARDE	Mark Kay	Neal Martin	Herb	Flannery O'Connor	Ched Stanisic	Cousin Jimmie Wilson	N
1 ^{pm}	Marty Drabik	The Alien Connection	Spiral Conniption Method	Smuggling	Traditions & Transitions	Between the Beat	Roll Away The Dew	1 ^{pm}
2	n	SONIC-WAVE	POP-SPASMS	REGGAE	WHAT IS HIP?	REGGAE	COUNTRY/FOLK	2
3	DECOMPOSITIONS	Michael Arnovitz	Neal Fill-singer	Cliff Faintych	Mikey Hodges	Steve Mastroianni	Live From Studio A	3
4	Global Taxi	BAD DNA	Avant Garage	Gumshoe	Jazz Variations	Home & Wireless	Pete McCall	4
5		MOVEMENT MUSIC	NOISY	MODERN MUSIC	JAZZ	MUSIC FOR HOUSES	On The Rolling Sea	5
6	Don Sebian	Emily & Aida	Dr. Demento	Neal Martin	Greg Holtz	Brian Azzarello	REGGAE	6
7	Definitely Downtown	Bouncing Off Walls	The Dr. Demento Show	Baby's New Shoes	The Greg Holtz Show	Mish Mash Hour	Dave Brown	7
8	JAZZ	MOD-FUN MUSIC	DEMENTED	MOD-POPTONES	POLKAS	MISH-MASH	The Wax Museum	8
9		Radio Conspiracy	Jazz Masters	Circle City Forum	BluegrassMaster	Panther Program	50's & 60's R&R/R&B	9
10		Annie Weatherhead	Steve Winegar	Gay Waves	Cousins Dave & Dan Wilson	Joe Riznar	Crazy Lady Blue	10
11	Larry Collins	Annie's Blues Show	Colours	Howard Bell	When the Roses Bloom Again	Your Favorite Rebellion	The Young & The Mindless	11
M	Insecure Hilarity	BLUES	JAZZ	Meta-4	BLUEGRASS	ASSORTED ROCKS	SOAP POP	M
1 ^{am}	MODERN MESS	Walking Dr. Bill's R&B Survey	Radio Classics Hour	CONTEMPORARY PROGRESSIVE	The Swing Shift	Jim Szabo	UK Buzz at 10 p.m. once a month	1 ^{am}
	NOW...NORDINE							
	Jordan Davis	Wade Tolleson	Dave Narosny	Bill Anderson	Jon Robbins	Down by the Cuyahoga	Becky Patsch	
	Flip City	Jazz on a Summer Evening	Jazz Excursion	Bird Calls	Midnight Gyrations	Jazz Calendar at Midnight	Local Anaesthetic	
	RARE AIR	JAZZ	JAZZ	JAZZ	JAZZ	JAZZ	AVANT GARDE/FREEFORM	

Archetypes A-La-Mode

by M. Mom

Every generation has its rhetoric, principles all of us spout with little concentration. Sometimes it's bombastic, like the sixties. I had a recent adventure in a bookstore; a child of the 80's was looking for "Civil Disobedience", which she said was by "Walden", for an English class. Myself, child of the 60's, found herself correcting both customer and clerk, "Uh, it's by Henry David Thoreau", through one of those painful moments of personal clarity. I mean, this is a part of my rhetoric, like "Steppenwolf" by Hesse, "Stranger in a Strange Land" by Heinlein...

Not that all sixties rhetoric was impressive, although the attempt to Make A Statement was necessary in All Things. How about reading all the words to "Don't Step on the Grass, Sam" (Steppenwolf, the band, that is. remember John Kay?) suitably dramatically? Or the Kama Sutra out loud during study hall? I don't know which is a favorite moment, when I donned a cap and used a whistle to try to put order to a people jam in a bothersome intersection of a high school hallway, or when I had a banana to eat at lunchtime, all eyes turned to the table, the whisper was heard (something about whether I intended to get high or not), and I arose to the occasion by the performance of standing up and eating the banana without peeling it.

...the attempt to Make A Statement was necessary in All Things.

Then there were those of us who picked rhetoric authors for reports. I'll confess that I barely knew what I was talking about when I picked William Burroughs and unintentionally upset my eleventh grade English teacher; I didn't know that she had been upset until a friend of mine tried to do Burroughs the next year and was tongue lashed. Of course, these were the days of dress codes, when you couldn't express your rhetoric with casual attire. Clothes were a statement those

days, rather than a trend. These days it's difficult to wear hair as politics. Unfortunately, the complete commercialization of the sixties, culminating with Woodstock, has extended a general trend to everything, until I find myself asking, where does individuality end and insanity begin?

Where does individuality end and insanity begin?

Still, it's reassuring to note that educators haven't evolved with the times. They still haven't figured out that any activity which provokes response and/or disapproval will become habit if not rhetoric. The contrariness of the teens has something to do with transiting Saturn in opposition to natal Saturn in everybody's chart during adolescence. Is this hopeful? I hope so. Much activity, mental or otherwise, is only rhetoric.

A foundation in impressive rhetoric can only enhance a thought process, should we ever develop the ability to think. We ought to outgrow rhetoric, examine our supposed enthusiasms. The idea is to cease as a pseudo intellectual, do more with your mind than merely learn that it isn't pronounced "suedo". The habit of rhetoric collecting can be insidious until we just trade our generational rhetoric for another social mind set. Clothes make rhetoric now. These days everyone's consciousness is complexion. Those of us who haven't shapely legs and noses, the social disclaimers, are trained to believe in a value system which, by its own rules, excludes us. The bars might be dark, but without elbow rubbing random conversation, cool is depressing. Physical rhetoric hasn't the equivalency ratio of words. A posing audience is like window shopping. Now-oriented mannequins make boutique items available at discount department stores.

A little bit of elbow ribbing rivalry, please. Some rhetoric for the 80's. Some assault, s'il vous plait. Somersault, bitte. There's been nothing really new since Dada, art nouveau and deco. Ah, absinthe. Das Surrealismus. Psychedelia. I dress, therefore I am. Is that all there is? Then let's keep dancing and break all the glass and accept the call. It's over. It's not coming back.

Neil requested reminiscence. Rhetoric and incense. The days of clubs for pre-alcoholics. Strobe lights in corners and dayglo symbols on gloss black walls illuminated by black lites. Entered one club through a black tunnel with an illusion of revolving dayglo stars. Holy Kaleidoscopic, Batman! As the stomach turns. Was wearing a black corduroy jacket with white edging and white bell bottom pants. The dust that corduroy loves to collect shined against the black and my legs glowed. When else but in the sixties could anyone inadvertently replicate as a walking solar system?

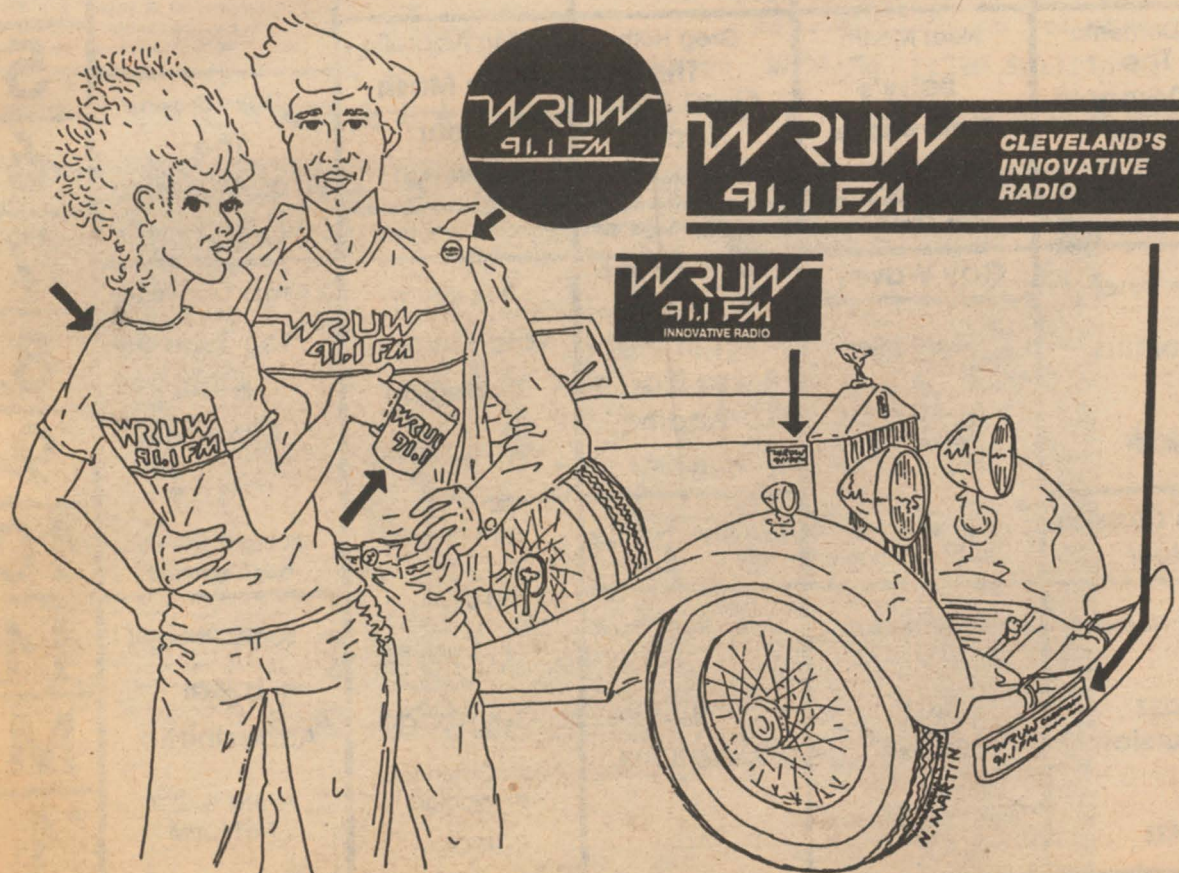
When else but in the sixties could anyone inadvertently replicate as a walking solar system...

Today relatives of that dust live in the technofibers of the rugs of some persons in whom the rhetoric never rooted. Heritage is no more destiny than biology. Good rhetoric provides oodles of inauthentic nostalgia which could possibly inspire real good rhetoric for a genuine generation. Then those who are recognizable as survivors would admit that they didn't know what they were talking about either, but, on inspection, some of the ideas are okay, you know?

Maybe not?

Pray for Ian Curtis. Love, Mom.

..... Everything But The Rolls-Royce



Sorry, you'll have to get your own wheels. But almost everything else in the picture is available in vivid-er, living color from WRUW-FM, featuring our original Cliff Faintych logo in white on red background. If you want to support us by showing our colors round town, here's a list of available goodies and suggested donations:

T-Shirts: \$6.00, specify S-M-L-XL

Buttons and Bumper Stickers: 50 cents handling and SASE, or pick one up for free at a WRUW booth or benefit this summer.

Baby Bumper Stickers (1½" by 3½"): EXTREMELY LIMITED QUANTITIES of these are available and will shortly be discontinued. If you want to own a WRUW collectors' item, send \$1.00 handling and SASE to us before August 15. First come first served.

Coffee Mugs: Dishwasher safe plastic, available for a donation of \$4.00.

Please allow at least 6 weeks for delivery (the mailmen hate to pick up our stuff). Address all orders to: WRUW Goodies, c/o M. Calkins, 11220 Bellflower, Clevoh 44106.

Accept no substitutes!

Minimum Tonic

by Don Sebian

OK folks, here is a deep philosophical query for you. Do we buy records because we favor a certain artist, but they are not directly accessible in a live setting; therefore, the recorded version provides the next best thing. Or, do we go to live performances to see enactments of what we've heard on records, hoping for an added dimension sparked by the spontaneity of a live environment. No great insight here, but rather the question of how important is the live performance to different types of music today and how much is convenience (the great social, economic, entertainment vice) a factor in concert attendance and attitude.

Now, let's try, if possible, to direct these wanderings a bit in the direction of jazz since that is the subject of this column. Jazz, by definition, would lend itself greatly to the live setting. In most modern forms of jazz, improvisation is a key element. Optimal appreciation of improvisation, then, might be based on the ability to experience the music while it is being created, thereby being a part of the musical environment and thus a part of the music. The validity of this argument varies, obviously, on the specific environment and music involved (i.e., the more personal the environment, the more one is a part of it.)

Secondly, in jazz we have a musical context that is very dependent on the dynamics of the musicians involved. This really implies a couple of things. First, there seems to be a high interaction of the musicians while the music is in progress. Secondly, particular groupings of musicians in jazz seem significantly less rigid than in other "popular" musical forms. The line-ups can change significantly without the music being compromised, as long as the musicians are competent. In many cases, the music is enhanced by the particular styles of the individuals if they are adding something unique.

These points seem to add more to the argument of jazz being a music of the moment. Music that must be paid attention to for full appreciation. The more complex or progressive forms sometimes require intentness that exceeds the academic (not necessarily everyone's idea of a good time). Jazz purists (an ambiguous term to say the least) want their music to have the ability to create a specific mood or feeling in a manner that emphasizes the present, as well as the possible link with that specific essence of the past that music is capable of creating. Add to these concepts the uniqueness that a standard can experience through interpretation by a Monk or Tommy Flanagan or Errol Parker or Derek Smith or Jimmy Rowles or Oscar Peterson, and jazz exhibits a very high potential for communication or expression.

The ability to have a large spectrum of live music to choose from, however, is another matter. Cleveland does a pretty good job in presenting a representation of different types of creative music. If you're willing to ex-

periment music-wise and club-wise, you can see rewarding music and some fine musicians long before they hit the stadium concert trail. (Most never will.) Modern rock forms and folk also seem to get pretty good support and have been doing well for quite a while, taking the usual ups and downs into consideration. Jazz, however, has been having a rough time (with a few intermingled ups) since the mid-sixties. The last great fling, of course, was the Smiling Dog, which closed its doors in the mid-seventies.

What people really want in live jazz remains an unanswered question, at least in an effective sense. Maybe recorded music is enough (maybe live music isn't convenient enough); maybe there isn't, in total, a very large jazz audience out there; or maybe the artists people want to see aren't available. We're not talking TOP 40 jazz here, either; we're talking creative, hard-working, bop, post bop, musicians that are producing innovative music while maintaining tradition.

A simple numeric exercise can identify some of the problems or frustrations for all parties involved.

Case A. You're a musician in N.Y.C. with a quintet. Give me a price for a one night gig in Cleveland. Include pay for the five musicians plus travel, room and board. How much are you getting for your time and work? How many days will it take to do the gig?

Case B. You're a club owner in Cleveland with a club that seats 300 people. (300 people could be a small concert hall too.) Take the answer from Case A and add your other expenses (i.e. advertising). How many people will come to see your show? How well known are the musicians? How many shows (one or two)? How many paying customers do you need at what price to break even?

Case C. You're the jazz fan (i.e. the customer). How many musicians would you pay the price in Case B to see? Who are they? Would they play in Cleveland for the pay and conditions you assumed in Case A?

A few iterations on Cases A through C should show it's very difficult to keep everyone happy even a large percentage of the time.

I like music a lot, period. Records, tapes, live shows are all great if the music and musicians are on. Live music does offer an extra dimension, though, and that extra dimension as in many other things (sports, for example) can greatly enhance one's enjoyment. Live music isn't necessarily convenient—ever sit through a football game in the rain?—but the rewards are there. Finally, one can show support of an artist in this manner. There is a lot less separating you and the musician in a live music setting than on vinyl.

So if you really like jazz, support live music. It will help the whole musical environment, and you'll probably hear some great playing too.



Radio Coalition reorganizes

The College Radio Coalition is alive and well, reports WRUW General Manager and Coalition member Chris Hagen. "We've been doing a lot of organizing to better suit the needs of our listeners," said Hagen.

Among the Coalition changes are a new charter and a rule that any new project must be approved unanimously by all member stations to receive CRC endorsement. "The rule was designed to keep any station from being forced to support a project against its will. Of course, stations are free to do projects on their own or with other stations without CRC support."

Some of the aims of the CRC, as outlined by Hagen, are to coordinate programming schedules so programs of similar nature don't overlap, and to promote bigger and better concerts, starting this summer.

The current members of the CRC are the three Cleveland alternative stations, WRUW-FM (Case Western Reserve University), WCSB-FM (Cleveland State University), and WUJC-FM (John Carroll University). WOBC-FM (Oberlin) and WBWC-FM (Baldwin Wallace) dropped out due to distance problems and, in the case of WBWC, a non-progressive format leading to lack of interest in heavily alternative projects. However, Hagen stated "The membership [in CRC] is open. If WOBC and WBWC, or anybody else, want to re-join, or join, they can at any time."

WRUW joins the other CRC member stations in pledging our support for alternative programming. Listeners are asked to watch for CRC announcements of events, as well as regular events sponsored by individual stations.

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Terrible Parade (cont. from 1)

he was really honest about what he was doing [when I met him]. It was heartfelt and it was honest and that's the way I feel about music too. We may be funloving now, but onstage, we're just very sincere, honest people. Our band has an image, but we're just...doing what comes naturally." Or, to put it another way, "Alright, we have a pose, but I think it's an honest pose. We move how we feel. We have to."

"If we weren't doing this honestly it wouldn't be worth it," Grandy said, to dispel any idea that his band functions on a created, rather than natural, image. While he dislikes many of the connotations of the word "pose", returning to his idea of singing as acting, he conceded, "I guess it's posing because any actor is doing a pose of some sort."

About the unfortunate mail-slot approach to band classification that any performer with a strong style is subjected to, Grandy is similarly apprehensive. "We don't want to be pigeonholed as a dark pop band. It's emotional, but that doesn't mean it has to be dark. Maybe that's another one of the words---honest and emotional."

Sooner or later, the Terrible Parade will outgrow their current ideal. Grandy sees this not as assuming another pose, but as rising above all possible poses. "It took Picasso 60 years to become simple. Hopefully, it won't take us 60 years, but I hope it'll get more direct as it goes on." At any rate, their current "honest pose" is fun while it lasts. Perhaps in the near future, Honesty and Hard Work will prove to be a Horatio Alger combination for the Terrible Parade.

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